

1923

Other Lips

Oliver Wallace

Follow this and additional works at: <https://scholarsjunction.msstate.edu/cht-sheet-music>

Preferred Citation

[Physical ID#]: [Title], Charles H. Templeton, Sr. sheet music collection. Special Collections, Mississippi State University Libraries.

This Sheet Music is brought to you for free and open access by the Charles H. Templeton, Sr. Music Collection at Scholars Junction. It has been accepted for inclusion in Sheet Music Collection by an authorized administrator of Scholars Junction. For more information, please contact scholcomm@msstate.libanswers.com.

927

OTHER LIPS

WORDS BY
MORT HARRIS
MUSIC BY
OLIVER WALLACE



Sherman, Clay & Co.
SAN FRANCISCO

P. M.
GRIFFITH

AFTER EVERY PARTY

Words and Music by
ARTHUR FREED
& EARL BURTNETT

Chorus

Af - ter ev - 'ry par - ty

there's a good - night kiss Af - ter

ev - 'ry par - ty Each hap - py

Copyright MCMXXII by Sherman, Clay & Co. San Francisco
International Copyright Secured and Reserved
London — Herman Darewski Music Pub. Co.

Published by

Sherman Clay & Co.
San Francisco

OTHER LIPS

Words by
MORT HARRIS

Music by
OLIVER WALLACE

Moderato

Deep down in my
For those min - utes

heart I've al - ways cared for you, That it was a real true love I
wast - ed I will e'er re - gret, Now I know I've loved you since the

nev - er knew, I thought it a friend - ship that was just sin -
day we met, Still it took some - bod - y else to show the

cere, And here's what changed it all my dear.
 way, But af - ter all you're mine to stay.

rit

Chorus

When oth-er lips _____ to yours were press - ing, _____ When oth-er

a tempo *p - f*

lips _____ felt your ca - ress - - ing, _____ When oth - er eyes _____ saw

you _____ so fair, _____ I re - a - lized _____ how much _____ I

care, I nev-er knew my heart could pine dear,

The first system of the musical score for 'Other Lips' features a vocal melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are 'care, I nev-er knew my heart could pine dear,'. The piano accompaniment is in grand staff (treble and bass clefs), featuring a complex harmonic structure with many accidentals and a steady eighth-note bass line.

Nev-er thought I could feel blue, The dawn of

The second system continues the vocal melody and piano accompaniment. The lyrics are 'Nev-er thought I could feel blue, The dawn of'. The piano part includes some dynamic markings like 'V' (for *forte*) and 'Vz' (for *forzando*).

light first came up - on me, When oth-er lips

The third system continues the vocal melody and piano accompaniment. The lyrics are 'light first came up - on me, When oth-er lips'. The piano part features a prominent bass line with a descending eighth-note pattern.

— were kiss - ing you. When oth - er you.

The fourth system concludes the piece with a repeat sign and two endings. The lyrics are '— were kiss - ing you. When oth - er you.' The first ending leads back to the beginning of the piece, and the second ending leads to a final cadence. The piano part includes dynamic markings like *f* (for *forte*) and *l.h.* (for *left hand*).

I CRIED FOR YOU

NOW IT'S YOUR TURN TO CRY OVER ME

ARTHUR FREED
GUS. ARNHEIM
and ABE LYMAN

Chorus (slowly)

The musical score is written for voice and piano. It features a chorus with the lyrics: "I cried for you ——— Now it's your turn to cry o - ver me ——— Ev - 'ry road has a turn - ing That's one thing you're learn - ing I cried for you ——— What a fool I used to". The score includes a vocal line and a piano accompaniment. The piano part has dynamic markings of *p* (piano) and *f* (forte). There are also markings for *8va* (octave up) and *8va* (octave down). The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes a bass line and a treble line. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "slowly".

I cried for you ——— Now it's your turn to cry o - ver

me ——— Ev - 'ry road has a turn - ing That's one thing you're

learn - ing I cried for you ——— What a fool I used to

Copyright MCMXXIII by Sherman, Clay & Co., San Francisco
International Copyright Secured and Reserved
London, Herman Darewski Music Pub. Co.

Published by

Sherman, Clay & Co.
San Francisco